

# MUSICAL COURIER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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HEINRICH HOFMANN.



## THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, SEPTEMBER 22, 1886.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six and one-half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

## New names constantly added.

Adelina Patti.	Ivan E. Morawski.	William Mason.
Sembrich.	Clara Morris.	P. S. Gilmore.
Christine Nilsson.	Mary Anderson.	Neupert.
Scalchi.	Sara Jewett.	Hubert de Blanck.
Trebelli.	Rose Coglian.	Dr. Louis Maas.
Marie Rose.	Chas. R. Thorne, Jr.	Max Bruch.
Anna de Bellocca.	Kate Claxton.	L. G. Gottschalk.
Etelka Gerster.	Maude Granger.	Antoine de Kontaki.
Nordica.	Fanny Davenport.	S. B. Mills.
Josephine York.	Janaschek.	E. M. Bowman.
Emilie Ambre.	Genevieve Ward.	Otto Bendix.
Emma Thursby.	May Fielding.	Edwin Booth.
Terena Carreño.	Ellen Montello.	Max Sherwood.
Kellogg, Clara L. →.	Lillian Olcott.	Stagno.
Minnie Hauk.	Louise Gage Courtney.	John McCullough.
Materna.	Richard Wagner.	Salvini.
Albani.	Theodore Thomas.	John T. Raymond.
Annie Louise Cary.	Dr. Damschrodt.	Lester Wallace.
Emily Winant.	Campanini.	McKee Rankin.
Lena Little.	Guadagnini.	Boucault.
Murio-Celli.	Constantin Sternberg.	Osmund Tearle.
Chatterton-Bohrer.	Dengremont.	Lawrence Barrett.
Mme. Fernandez.	Hana Balatka.	Rossi.
Minnie Palmer.	Arbuckle.	Stuart Robson.
Donald.	Ferranti.	James Lewis.
Marie Louise Dotti.	Anton Rubinstein.	Edwin Booth.
Geisinger.	Del Puente.	Max Treumann.
Furch-Madi, →.	Joseph.	C. A. Cappo.
Catherine Lewis.	Mme. Julia Rive-King.	Montegriffo.
Zélie de Lussan.	Hope Glenn.	Mrs. Helen Ames.
Blanche Roosevelt.	Louis Blumenberg.	Marie Litta.
Sarah Bernhardt.	Frank Vander Stucken.	Emil Scaria.
Titus d'Ernesti.	Frederic Grant Gleason.	Hermann Winkelmann.
Mr. & Mrs. Geo. Henschel.	Ferdinand von Hiller.	Donizetti.
Charles M. Schmitz.	Robert Volkmann.	William W. Gilchrist.
Friedrich von Flotow.	Julius Rietz.	Ferranti.
Frans Lachner.	Max Heinrich.	Johannes Brahms.
Heinrich Marschner.	E. A. Lefebvre.	Meyerbeer.
Frederick Lax.	Ovide Musan.	Mozart Moszkowski.
Nestore Calvano.	Anton Urdard.	Anna Louise Tanner.
William Courtney.	Alcuin Blum.	Filoteo Greco.
Josef Stadlger.	Joseph Koeper.	Wilhelm Junck.
Lulu Velling.	Dr. Jos Godoy.	Fannie Hirsch.
Florence Clinton-Sutro.	Carlyle Peterlinea.	Michael Bannor.
Calixa Lavallee.	Carl Retter.	Dr. S. N. Penfield.
Clarence Eddy.	George Gemünder.	F. W. Riesberg.
Frans Abt.	Emil Liebling.	Emmons Hamlin.
Fannie Bloomfield.	Van Zandt.	Otto Sutro.
S. E. Jacobson.	W. Edward Heimeindahl.	Carl Faletten.
J. O. Von Prochaska.	Mme. Clemelli.	Belle Cole.
Edvard Grieg.	W. Waugh Lauder.	Carl Millocker.
Eugene D'Albert.	Hans von Bülow.	Lowell Mason.
Lili Lehmann.	Clara Schumann.	Georges Bizet.
William Candidus.	Josephine.	John A. Brockhoven.
Frans Rummler.	Samuel S. Sanford.	Edgar H. Sherwood.
Blanche Stone Barton.	Frans Liszt.	Ponchielli.
Thomas Ryan.	Christine Dossert.	Edith Edwards.
Achille Errani.	Dora Henningsen.	Pauline L'Allemant.
King Ludwig II.	A. A. Stanley.	Verdi.
C. Jos. Brambach.	Ernst Catenhusen.	Hummel Monument.
Henry Schradieck.		Johann Svendsen.
		Anton Dvorak.
		Saint-Seens.

gossip during the past few weeks than any musical personage in this country. The space devoted to the dailies to that chorus singer's movements lately is actually five times greater than the space devoted to the late Franz Liszt. We are living in a wonderful age.

OUR esteemed contemporary, the *American Musician*, speaks of Mrs. Wagner's having cut off her hair at the death of her father, Liszt. As the estimable lady performed this act of sorrow a little over three years ago, when her husband, Richard Wagner, died, and as she has arrived at the age when hair does not grow again as it once used to do, our esteemed contemporary must have been wrongly informed. Mrs. Wagner could not well have cut off her hair, for the same reason that our contemporary ungallantly enough presupposes most American ladies could not perform the same act.

AN interesting musical experiment was recently made at the Brussels Conservatory. Twelve pupils formed an orchestra composed exclusively of clarinets, embracing the entire category of that instrument, and including the bass clarinet. The young musicians played the slow movement from Beethoven's pathetic sonata and Weber's "Perpetuum Mobile," both works, of course arranged for the group of clarinets. The effect is said to have been a very beautiful one, and there is no doubt that undertakings of this sort tend greatly toward cultivating the taste for the playing and study of orchestral instruments. It is about time that something be done in this direction also on this side of the Atlantic, as the pianoforte here, even more than in Europe, has superseded all other musical instruments.

THE management of the Metropolitan Opera-House last Friday definitely settled upon the first production of "Tristan und Isolde" for the coming season. The step was a wise one, and the work is bound to prove a success. The cast will be a grand one, with Niemann, the greatest *Tristan* the world has so far known. Miss Fischer, an excellent *King Marke*, Miss Brandt, a satisfactory *Brangäne*, and Miss Lehmann, certainly a good *Isolde*, although she will scarcely deserve to be called "undoubtedly the greatest prima donna of our time," as one of our contemporaries this week styles her. The editor of the *Keynote* has, of course, not heard Mrs. Sucher or Miss Malten, both of whom sang *Isolde* at Bayreuth this summer; he might otherwise, perhaps, have been a little more chary in the use of his superlatives. The cost of producing "Tristan und Isolde" is also not so very great, as \$5,000 ought to cover the expenses for the rather simple new scenery and costumes.

The other novelties promised for definite production are "Siegfried," "Merlin," Brüll's opera of "The Golden Cross," and as this consists of only two acts, it will be supplemented with Beyer's ballet "Wiener Walzer," which met with such great success at Vienna and which is cleverly pieced together out of waltzes by Strauss and Launer.

Besides these works, "Aida" and "The Huguenots" will be given this season with new scenery and costumes.

## LET THE TRUTH PREVAIL.

THOSE who on this side of the water have had and still have so much to say on the subject of Liszt's funeral and the absence of great musical services on that sad occasion, must have been but poorly informed of the facts in the case, or else they would stop their unjustifiable grumbling. The most extensive preparations for an impressive and grand musical funeral celebration were hurriedly being made as soon as on that memorable Sunday morning the news of Liszt's death became generally known at Bayreuth. Decomposition, however, set in much more rapidly than had been anticipated, and thus it came about that Liszt had hurriedly to be buried at the very hour for which the rehearsal for his funeral services had been set down.

The charges brought against the Wagnerites are therefore in this instance, just as they have been so many times heretofore, entirely unfounded and untrue. There seemed, however, to exist a feeling, caused by the excessive attention which Liszt drew upon himself during the first two performances which he attended and which were destined to be the last ones he ever was to attend in this world, that the Bayreuth temple was being somewhat extravagantly used for the purpose of doing homage to Liszt instead of to the memory of Wagner. This feeling was shared in by others than the Wagnerites, to the truth of which assertion Mr. H. E. Krehbiel, of the *New York Tribune*, will readily bear witness, and as we were personally present on these occasions we are in a position to give facts. To the Wag-

nerites, however, this Liszt cultus always and most naturally was very distasteful. Liszt reminded them of the little bird which, carried up into the greatest altitude under the protecting wing of an eagle, tried to outstrip the king of the air when the latter grew tired and rested on his pinions. The constant linking of Liszt's name with that of Wagner, the tenacious clinging of the former to the latter's coat-tails when Wagner was making his rapid flight up to the giddiest altitude of fame, this eternal Wagner-Liszt "racket" it was that kept Liszt's name so prominently before the public and procured for him a position among the most glorious of the glorious that he would otherwise have lost after the end of his grand career as a pianoforte virtuoso.

## AMERICAN MUSICIANS ABROAD.

DURING a short stay at Berlin we had occasion to see and hear a great deal of the progress of young Americans who are studying music at the German capital. As far as composition is concerned, the most promising one of the colony of young aspirants to fame is, beyond doubt, Mr. Arthur Bird, a symphony by whom we shall hear in New York during the coming winter. In the art of piano-playing special praise was gained by Mr. S. Monroe Fabian, of San Francisco, Cal., whose technic is finely developed, and who plays with grace and refinement. More powerful even than Mr. Fabian, Mr. H. F. Hatch, of Elgin, Ill., seems to be, and he, as well as Mr. S. Fleischmann, from San Francisco, has succeeded in gaining the greatest favor with Xaver Scharwenka, the renowned pianist, composer and teacher, whose pupils they are. Prof. Joachim spoke no less well of his violin pupils, Mr. Siegmund Beel, of Oakland, Cal., and Miss Geraldine Morgan, of New York, the promising daughter of the deceased fine organist, John P. Morgan. Miss Campbell, from Boston, seems to be doing well with the violoncello, the study of which difficult instrument she is successfully pursuing at the Berlin Hochschule. American solo performers on various instruments will soon come to the front as prominently as American singers have done before them.

## MRS. THURBER'S LOSSES.

MUSICAL New York was dumfounded on Sunday after reading the following item in the dailies on that day:

## MRS. THURBER AND AMERICAN OPERA.

Mrs. Jeannette M. Thurber, the most prominent patroness, and the secretary and treasurer of the American Opera Company, it is announced, has withdrawn her support from that enterprise. Rumor has it that she has lost \$60,000, and knows no means of getting it back.

That Mrs. Thurber has been losing great sums of money in her endeavors to establish large musical enterprises in this city and country has long since been known by us and by persons who were initiated in the secrets of Mrs. Thurber's philanthropic schemes. For they are philanthropic. A lady who will not only spend her time and her comfort, but also spend a fortune, in establishing and organizing large educational enterprises which from their very nature give no opportunity to her to gratify any selfish aspirations, is a philanthropist, and for this reason the lady has always secured the voluntary support of THE MUSICAL COURIER in these projects.

That she has lost this large sum is now unquestionable and that many of the rumors prevalent last season to the effect that Mrs. Thurber not only directly supported the American Opera Company, but also indirectly helped it by purchasing tickets for performances, were true, is now also apparent.

The question now arises first and foremost, What will become of the American Opera Company should Mrs. Thurber not feel justified in continuing her support beyond the amount she has thus far sunk in the enterprise? And the next questions are these: What has become of the money? Where is the statement? How was it possible that according to the statements made and the telegrams from the cities where the American Opera Company gave performances, in all of which the receipts of money were said to have been large, there is such a loss as is represented by Mrs. Thurber's \$60,000? Is the company out of debt? If in debt, who is responsible? Who is responsible to the musicians, the artists, the choruses, &c.? These are most important questions affecting not a few persons, but the most complex interests.

—The Thalia Theatre will reopen for the season on the evening of October 1. Lortzing's opera, "Undine," has been chosen for performance on the opening night. It is understood that the auditorium has been wholly renovated during the summer recess and that the company engaged for the fall and winter is numerous and efficient.

A CHORUS singer at the Casino, named Mrs. Schelling has occasioned more newspaper talk and



## Pittsburgh Music Hall.

## Description of the Building—A Splendid Structure.

WE present to-day photo-engraved views of the proposed Music Hall and main exposition buildings at Pittsburgh, together with their plans, recently adopted by the society. The site selected is central and accessible. The property is situated between Duquesne way and low water, the Union Bridge and Third street, comprising almost six acres, free of rent and taxes for a period of fifty years. We take the following description from the Pittsburgh Dispatch:

The building termed Music Hall, but every way adapted to any and all exposition purposes it may be called upon to serve, is of very picturesque design, Romanesque style, suggestive of the massive civic architecture of the Continental cities in the middle ages. Its main feature is an immense auditorium, with two galleries, capable of seating 5,000 people, but holding, with seats removed, easily over 8,000. Arrangements have been made whereby large numbers may get in or out of the building without crushing or crowding. The four sides can be used for exit purposes, naturally that toward Duquesne way for those patronizing street-cars, and the covered archway shown in the picture forms a continuous *porte-cochère* of 300 feet in length for private carriages as well as the approach for those who may use the river.

Over the grand vestibule is a small hall, suitable for the meetings of such bodies as the Engineers' Society, the Medical Association, the Microscopical Society, the Art Society, singing societies, &c., when not used for exhibiting special classes of articles. On the lower end of the building are other suites of large rooms, designed for the assembling of grand choruses, and when not so used could be assigned to the Teachers' Library, the Amateur Photographers' Society and similar organizations. Some of these societies have collections deserving of public inspection to a greater extent than has hitherto been possible. The Teachers and Engineers have good libraries of their own, valued at nearly \$10,000, and the latter has long been desirous of a room in which to collect models and specimens illustrating the great industrial pursuits of this region. The Engineers' Society is the largest body of the kind in the country, and its proceedings attract world-wide interest. A technical museum, portraying the manufacture of coal, coke, iron, steel, glass, pottery, structural and mechanical engineering, &c., would soon become the Mecca for thousands of people who now pass through our city, or stay here only so long as their business obliges them to. The Amateur Photographers can furnish thousands of pictures illustrative of life and landscapes in Western Pennsylvania, and it is among the possibilities that their lantern exhibitions might become a regular feature in the amusement line. They are exchanging "slides" with thousands of amateurs all over the world, and the material for these educational entertainments is practically exhaustless. In a similar way mention might be made of the Microscopical Society, whose wonderful displays have been a source of mingled pleasure and astonishment to thousands.

These large rooms are planned with a view of not only accommodating the chorus, orchestra, solo singers, &c., at times when the large auditorium is engaged for musical performances, but also for special exhibit purposes, and as committee rooms for large bodies. For these uses the buildings will be peculiarly welcome, since the main floor of the hall can, by an ingenious arrangement of hydraulic jacks, be placed level or inclined on two hours' notice, and, in either case, will form an assemblage room equal, if not superior, to any in the country.

Pittsburgh has never had the chance of witnessing a modern Presidential convention, or, in fact, any of the large social, scientific or religious gatherings of national organizations, simply from the lack of a hall of sufficient size, and on this score alone the erection of such a building as is now planned would appear to be warranted. The Exposition Society, as such, would hardly expect to look upon the assembling of such meetings as a source of direct profit; it ought to be so placed financially that the use of all possible accommodations could be tendered gratuitously, or at a mere nominal sum, and let the business men enjoy all the trade such gatherings bring.

The greatest care has been bestowed upon the subjects of ventilation and acoustics. The slender tower at the left of the engraving is designed to convey an abundance of pure air into the building, and, as to hearing all that is said or sung on the stage, the mere fact that this is placed on the long side of the parallelogram will give to many auditors a shorter distance from one performer than if it were placed as it generally is, on one of the short sides. The galleries are so arranged that everyone

in the audience can, with only some obvious exceptions, see everyone else in the house. In this lies a conspicuous superiority over the plan of such halls as that at Cincinnati. Suggestion has been made that the edifice receive a distinctive name, and "Foster Hall," in honor of the distinguished composer and native of Pittsburgh, would be most appropriate.

Far removed, in design, from any existing structure, the distinctive features, the adaptation to purpose, means and ground stamp the plan of the proposed main exposition building as the creation of art of the highest order. Over 500 feet in length by 120 feet wide, it will be placed directly opposite the spot that marks one of the pivotal points of American history. After the deplorably unsightly surroundings of the old-block house, the

grounds and the machinery hall will occupy the extreme end of the site near Union Bridge. This part of the plans is still open for discussion, but it goes without saying that abundant room will be provided for mechanical engineering exhibits in motion. Western Pennsylvania being really one vast workshop, the number and variety of engines and machines in use here, or constructed here, will always make novelties in these departments numerous. Indeed one of the latest phases of the whole exposition business is to arrange inventors' exhibitions, and our city offers peculiar facilities for such.

Little has been said as to the financial side of the exposition enterprise. Everybody is sure that it would be a good thing to have an exposition; that it would bring several millions of dollars to the city annually, and that it would develop our manufacturing and mercantile interests. All those ideas are conceded, and now comes the method of carrying them into effect.

For weighty and all-sufficient reasons the exposition was formed last year on the plan of a corporation "not for profit." It has neither capital stock nor does it promise dividends. The indirect benefits to the community being so many times larger than the direct profits of the society can possibly be, it has been concluded that it would be the wisest course to form a strong, responsible and energetic association of such as by their contributions would show that they are interested in the progress and welfare of our city. Then to borrow the balance of the funds needed for a liberally planned yet economically constructed series of exposition buildings, the same being returned by holding exhibitions and using the buildings to their best advantage. Generous and patriotic people never had a finer opportunity, outside of purely charitable fields, to do an amount of good than right here. Either by outright donations or by lending money without interest, such aid can be given as will place the society on a footing of being able to exact the least possible amount of contributions from the public. The estimated cost of the buildings, as planned by Mr. Stillburg, is something over \$300,000, and enough has been secured to make a commencement at the main exposition building forthwith.

## FOREIGN NOTES.

...Mr. Lasalle, the leading tenor of the Paris Opéra, has entered upon a fresh engagement for two years with the directors of that institution.

...Sir Arthur Sullivan has completed his Leeds cantata, "The Golden Legend." The part of *Lucifer*, to be sustained by Mr. Frederic King, is now more important than was at first contemplated.

...The heirs of the inventor of the accordion still receive a pension from Lombardy. A subscription for a monumental stone—to bear the inscription: "The evil that men do lives after them"—would be very popular.

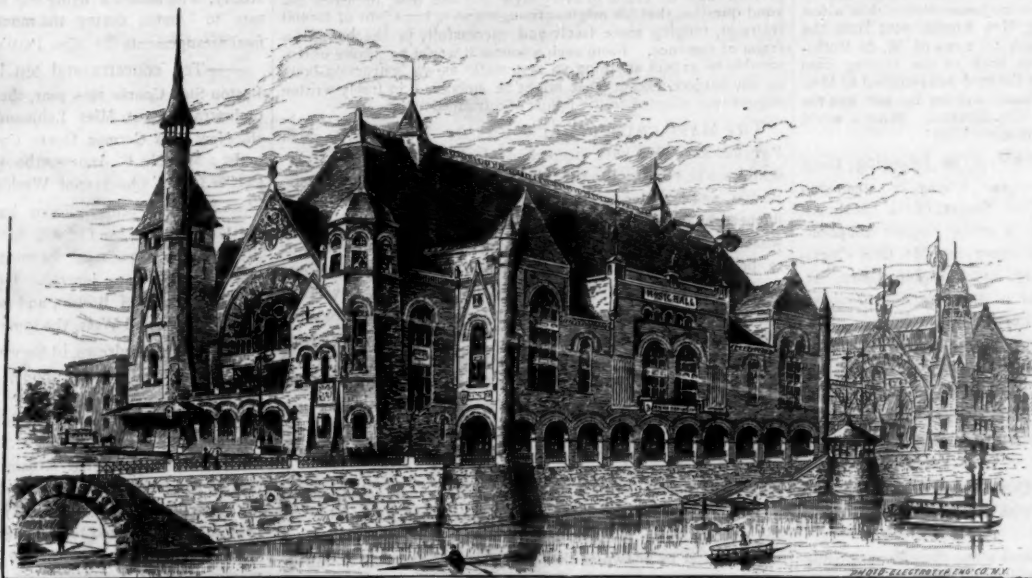
...Pope Leo XIII. has accepted the dedication of Mr. Gounod's oratorio "Mors et Vita," and has expressed the desire to hear the work performed at Rome on the occasion of the Papal Jubilee in December next. Mr. Gounod will then conduct his oratorio in person.

...A monument is to be erected at his native village of Waltersdorf, near Zittau, to Friedrich Schneider, the famous composer of oratorios, notably of "Das Weltgericht," and eminent teacher, among his pupils being Robert Franz. Schneider died in 1853, as Kapellmeister at Dessau.

...At the Berlin Opera-House the following works will be produced for the first time there during the present season, viz.: Wagner's "Götterdämmerung;" "Donna Diana," by Heinrich Hofmann; "Junker Heinz," by Perfall; "Merlin," by Rißer, and "Otto der Schütz," by Nessler.

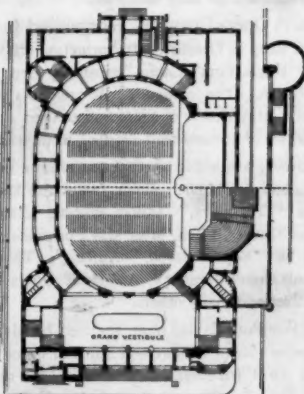
...Mr. Léo Délibes is engaged upon the composition of an opera for the Paris Opéra Comique. The work is entitled "Kassia," the libretto having been furnished him by Messrs. Meilhac and Philippe Gille, who have derived their subject from a romance by Sacher Masoch, the Slavonic author.

...There is a "Crown room" at the Bayreuth Theatre consecrated to the mementoes of Wagner. It is lighted daily and arranged as a species of chapel. The room is filled with wreaths, garlands and crowns of every description commemorating the composer, while Wagnerian relics are being collected for a museum. Among the most precious of these is a blackboard with "Rehearsal to-day—Wagner" written on it in white chalk. They are said to be the last words written by Wagner in the theatre.



MUSIC HALL.

last remnant of Fort Pitt, shall have been removed, the *coup d'aile* from it, through the transept of the exposition, to the memorial of one intimately concerned in the founding of our city, and the noble Allegheny River for background, will be one of the finest architectural effects in the country. The building is elliptical in plan, thus avoiding the monotony incidental to every rectilinear structure; the view from one end to the other will be unobstructed, and that from the eastern vestibule, toward the prismatic cascades in the horticultural department, will be remarkably impressive. The vestibule can, when not used as such, be converted into a small hall, with a seating capacity of from 700 to 800, furnished with stage and all appurtenances to comfort. Above this is the art gallery, with some 8,000 square feet of wall



INTERIOR OF MUSIC HALL.

space for pictures, lighted by windows on three sides, and, if need be, by skylight; or, if thought preferable, the room can be utilized for a "department of public comfort," or restaurant, open toward the exposition and in full view of the same.

The orchestra will be located in the transept, on the river side, and ample provision is made for seating those that would like to hear the music. Galleries for exhibition purposes have been abandoned, as being generally undesirable, and if more floor space is wanted it may be had by recessed annexes toward Duquesne way.

The west end is closed by a glass apsis filled with rockery, cascade and flowers. At each side there are large exits to the open



## PERSONALS.

**MUSIN WILL SOON BE HERE.**—Ovide Musin will leave Liverpool on the Germanic on September 30. Mrs. Trebelli and daughter will be passengers on the same steamer, and the party is expected here October 8 or 9.

**BARONESS DE ROTHSCHILD'S FRIENDS.**—In a Paris letter from the Baroness Althea Salvador to the New York *World*, relating to the life and recent death of the Baroness James de Rothschild, occurs the following passage, which may be interesting to our readers:

Talleyrand, Humboldt, Balzac, Eugene Sue, Meyerbeer, Thiers and Paradol were her guests. Rossini was a trusted friend, and by a strange coincidence he and the Baron James died within a few hours of each other. One evening Mrs. Rossini sent from the bedside of her dying husband to ask for news of M. de Rothschild. The baroness wrote on the back of the visiting card one word—"Dead." The next day the card was returned to Mrs. de Rothschild, and underneath "Dead" written by her was the same word in the handwriting of Mrs. Rossini. What a world of meaning for each in that simple monosyllable!

**MUSICAL TRAVELERS RETURN.**—The following three musicians arrived in New York on last Friday by steamship Pennland from Antwerp: Prof. Otto Singer, of the Cincinnati College of Music; Mr. A. Waley, a young English composer, who is a pupil of the Leipzig Conservatory, and Mr. Otto Floersheim, of this journal. On Saturday, by steamship Eider, Mr. H. E. Krehbiel, the musical editor of the New York *Tribune*, also returned from his excursion to Europe.

**MR. WILLIAM WINCH.**—Mr. William Winch, the well-known American tenor, who has been abroad for some time, sailed on last Thursday for home for the purpose of giving a series of concerts throughout the United States with the Misses Louise and Jeanne Douste de Fortis, the young pianists who were in this country several years ago.

**PRAISE FROM SIR HUBERT.**—Our esteemed contemporary the Cincinnati *Courier* honors us with the following flattering notice:

Among musical journals of a general scope there is none superior to *THE MUSICAL COURIER*, published weekly in New York city, by Messrs. Blumenberg and Floersheim, two energetic and intelligent musicians of excellent attainments. Mr. Floersheim is a learned and practical musician, as well as a critical writer, and an orchestral composition of his entitled "Consolation" was given here on a symphony program last winter. The tone of *THE MUSICAL COURIER* is high and its criticisms are incisive. Its active warfare against the trashy music so popular in this country must meet our most hearty approval.

**THE BELLINI MEMORIAL.**—The statue which was lately erected in Naples as a memorial to Bellini stands opposite the Conservatorio, in the Via Costantinopoli. It is of white Carrara marble, and represents the composer looking heavenward for inspiration. There are niches on each of the four faces of the pedestal containing female figures illustrative of his principal works. In one is a small statue representing *Norma* with the sickle in her hand; in another is *Juliet*, from the opera of "I Montecchi Capuletti," in an attitude of expectancy of *Romeo*. In the third niche stands *Elvira*, from "I Puritani;" and next is *Amina*, from "La Sonnambula," bearing the lamp in her hand as she wanders. The sculptor is Alfonso Balzico, who has worked chiefly in the North of Italy. But the tardy monument owes its existence to the energy and zeal of Francesco Florimo, the architect of the Conservatorio, and the friend of Bellini from his boyhood.

**ONE FOR MRS. OLE BULL.**—There is a funny anecdote going the rounds about Kate Sanborn and Mrs. Ole Bull, who are both staying on the Isle of Shoals, at Celia Thaxter's home. The three ladies were willing away the afternoon hours with light metaphysical and philosophical discussion, such as is suited to the unbending of the minds of literary women during the relaxation of the summer vacation. To illustrate some point Mrs. Ole Bull produced a little book in which she sets down any thought that impresses her during her reading. She read from it several warnings, among them this sentence: "Don't inflict your headache on other people." Miss Sanborn found this commonplace. "Is that from 'Don't?'" she inquired, frivolously. "That sentence," replied Mrs. Ole Bull, looking at her over the top of the book with calm contempt, "is from Epictetus." Tableau! Miss Sanborn crushed.

**ADELINA PATTI AND SARAH BERNHARDT.**—Years ago, on returning to Paris from one of her professional tours, Adelina Patti appeared at a concert for the benefit of a young actress who had lost by a fire all she possessed. This occurred in 1869 at the Théâtre de l'Odéon. When the concert was over, the actress, wearing a black woolen dress without the slightest ornament, went up timidly to the diva and, giving her a modest bouquet worth two sous, kissed her hand. That actress was Sarah Bernhardt.

**LISZT'S WILL.**—A cable despatch received last Friday says that the will of Abbé Liszt has been made public. It makes Caroline Wittgenstein his sole heiress.

**LISZT.**—The Boston *Musical Herald*, in an answer to a question about the existence of Liszt's much talked-about, but never produced, book on the higher stages of pianoforte technique, gives the following excellent estimate of Liszt as a writer, which we herewith reproduce, as it coincides exactly with our own often previously expressed views on the same subject:

If such a work was ever begun, we have seen no announcement of its publication. Pedagogic writing was quite foreign to Liszt's nature and habits and we should seriously question the practical utility of any book of this character emanating from him. His was a life of impulses, many and strong; not a life of any great,

fixed purpose. What was his aim, and to what did he devote his best energies? Is there anything left in the world to tell us? Those wonderful hands, that phenomenal execution, that really artistic conception and rendering of the works of others—where are these to-day? And except the inspiration springing from the memory of his marvelous playing, what has the greatest pianist of all left behind him? His numerous arrangements of the compositions of others suggest that a proper change of a familiar line should read:

*List! 'tis music stealing.*

Of all his original works, perhaps none are entitled to more consideration than a few of his symphonic poems, prominent among which are "Les Préludes" and "Tasso." His so-called sacred compositions are at best mechanical attempts in a field wholly foreign to his habits of thought. His almost entire avoidance of writing in the strict, classic form, notwithstanding his masterly performances of music in every style, old and new, indicates beyond question that his original thoughts were impatient of formal restraint, ranging more freely and successfully in the boundless realm of romance. From such a source it would be wholly unreasonable to expect anything so systematic as an instruction-book on any subject, except what might be embodied in freely written suggestions adapted to the minds of advanced artists.

**THE MASSACHUSETTS ACADEMY OF MUSIC AND MR. PETERSILEA.**—We have been charged with a series of misrepresentations in reference to the Massachusetts Academy of Music, Boston, and in order to show that we were not controlled or influenced by any ulterior motives, but on the contrary printed only what was reported to us by persons whose positions entitled us to believe that they were not inimical to the Massachusetts Academy of Music, we will now state, first, that Mr. Lavallée is and has been one of the corps of piano teachers at the Massachusetts Academy before and since Mr. Petersilea's retirement from the same; second, that Mr. Lavallée does not give merely a few lessons at this academy, but as many as the academy can furnish pupils for, and which engage the greater part of his time; third, that Mr. Lavallée will not continue to give lessons at Miller's rooms but will continue his work at the Academy begun three years ago. As will be seen in this issue of *THE MUSICAL COURIER*, the director of the Massachusetts Academy of Music announces in a card that the Petersilea Academy of Music at No. 281 Columbus-ave., Boston, does not cease to exist, but that it will hereafter be known as the Massachusetts Academy of Music, which continues to retain the same corps of teachers with the exception of Mr. Petersilea, who retires.

## HOME NEWS.

—Carl Becker, the violinist and teacher, has returned. He spent the summer in Europe.

—The contribution of the Boston Symphony Orchestra to the Charleston fund aggregates \$253.75.

—The name of Miss Gertrude Franklin, soprano, is to be added to the list of vocalists who will have an early hearing at the concerts of the Boston Symphony Orchestra. (She will sing at the concert on Saturday, November 20.)

—The Violet Cameron Comic Opera Company will have their first hearing in the United States in Offenbach's operetta entitled "The Commodore." Their engagement at the Casino will commence on October 4.

—The New Haven Concert Association, a local organization for the maintenance of first-class musical entertainments in that city, has engaged the Boston Symphony Orchestra for a series of four concerts during the coming season.

—Mr. M. L. Bartlett goes to Des Moines, Ia. The inducements were so strong that he could not resist. He informs us that the Philharmonic Society of that place is one of the best he ever had anything to do with. As director of the society and vocal teacher his time will be fully occupied.

—The Gilbert Opera Company, reorganized for the season, begins a tour early in October. Its principal attraction will be the opera of "Uncle Tom's Cabin," music by Geo. L. Tracy, book by Dexter Smith. The company will include a strong cast of principals, and a large chorus of white and colored singers, and will have a special set of scenery well adapted to its wants.

—The following are some of the attractions booked for the Baltimore Academy of Music: Louis James and Marie Wainwright, Sardou's "Theodora," Lillian Ollcott, Clara Morris, Janisch, Margaret Mather, Rhea, Miss May Fortescue, Conried's Opera Company in "Gipsy Baron," Amberg's Thalia Opera Company, McCaull Opera Company, American Opera Company, Patti, J. L. Stoddart and many others.

—Mr. Courtice Pounds has been secured by Mr. D'Oyley Carte to fill the tenor rôle in Gilbert and Sullivan's new operetta, to be produced at the Fifth Avenue Theatre toward the end of November. Mr. Pounds is now singing *Nanki-Poo* in Vienna, and goes then to Buda-Pesth, where he is to perform until October 2, on which date he leaves the Continental company and turns his face toward New York.

—Mr. D. M. Babcock, a basso profundo possessed of a very admirable voice, has been added to the list of artists engaged for the American Opera Company. The news of the engagement of Mrs. Cornelia von Lanten, and of Messrs. Bassett and Bates—the latter tenors—is confirmed by official announcement. and it is further made known that a third new tenor—*nomine* Mr. Charles M. Wood—has since been discovered and secured. Mrs. von Lanten comes hither with excellent testimonials as to her gifts and acquirements. She was born, we learn, in Holland, thirty years ago, studied under Ferdinand Hiller and Lamperti, and sang later on in Italy and in Germany. Mrs. von Lanten is

spoken of as a musician and composer of genuine talent, as well as a successful vocalist.

—The "entrance examination" for the School of Opera will be held at the National Conservatory in East Seventeenth-st., on the mornings of October 1 and 2. The school reopens on October 4.

—General Guitar is running for Congress in Missouri, and Fiddler Taylor is after the Governor's chair in Tennessee. We trust that General Drum will step forward, if he wants anything, and let us have concert of action.—*Macon (Ga.) Telegraph*.

—Among the passengers on the steamship America, which left Liverpool last Thursday, was manager Henry E. Abbey, who makes a flying trip home on business. He will return to London during the month to complete and perfect the final arrangements for Mrs. Patti's American tour.

—Ten concerts and ten lectures will be given in the Boston Star Course this year, the first concert having a grand orchestra to assist Miss Lehmann, the leading prima donna of the New York German Opera Company; Mr. Liberati, the cornetist; Mr. N. F. Inness, the trombone soloist, and the St. Cecilia Ladies' Quartet, of Washington.

—Gilbert and Sullivan have sold their new opera for the United States, and it will be produced next winter by John Stetson, who is, perhaps, the most enterprising manager in New York, quotes a Paris journal. He also runs the Globe, the fashionable theatre of Boston, and sends companies out touring all over the East and West, the same journal adds.

—Judge Andrews, in Supreme Court Chambers, Thursday, listened to argument upon a motion to commit Sydney Rosenfeld for contempt of court for disobeying an injunction granted over a year ago, restraining him from producing or exercising any control over the opera, "The Black Hussar." Ex-Judge Dittenhoefer argued that Rosenfeld had deliberately announced that he had intended to produce the operetta after the restraining order of the court had been granted, and that Col. John A. McCaull was required to spend \$2,500 in bringing actions in the West to prevent Rosenfeld from producing the opera. He remarked that Mr. Rosenfeld seemed to forget that he had had an experience of a like character in reference to the "Mikado," and that he had been committed to jail for having violated the order of the court in that case. Samuel Untermyer opposed the motion and argued that there had been no violation of the order of the court, inasmuch as Mr. Rosenfeld had never produced the opera. Decision was reserved.

## Jacobsohn's Justification.

**WE** have secured a copy of the original affidavit made by Mrs. Helene D. Jacobsohn before notary public John M. Swedes, of Cincinnati, in which that lady, as will be seen, revokes the charges made against her husband through her attorneys, which appeared in *THE MUSICAL COURIER* some weeks ago. We publish the affidavit in full in justice to that excellent violinist and teacher, Mr. Jacobsohn:

In the recent suit brought in the Hamilton County Court of Common Pleas, in Cincinnati, Ohio, in which I was the plaintiff, statements were made charging my husband, Simon E. Jacobsohn, with deserting me and my family and going to Chicago and residing there since with one Kate Funck in the relation of husband and wife. I have learned since bringing this suit that the said charge was wholly false and without foundation in fact whatever; but being well-nigh distracted by many things which had been told me, which I now know and believe to be untrue and false, I made this charge upon a suspicion which has proved to be unwarranted by the facts. That the said Simon E. Jacobsohn, my husband, left Cincinnati alone in the latter part of July, and that on the train the said Simon E. Jacobsohn met several well known citizens from Cincinnati and conversed with them, as I have since learned; that the said Miss Kate Funck left Cincinnati some time in the early part of May, long previous to the departure of my husband, and went to Muscatine, Ia., where I now know she has resided constantly with her family ever since her departure from Cincinnati. The information I received, and which led me to believe that my husband had deserted me and that he was intimate and living with the said Kate Funck, I am now satisfied and believe emanated from enemies of my husband, and was circulated for the purpose of injuring his good name and family and made through malice, envy and spite. My husband, upon the publication of these charges brought out by my unfortunate suit, immediately returned to his family and is now living with me. His departure from Cincinnati was for the purpose of fulfilling a contract with the Chicago Musical College, with which institution he had for a long time been in correspondence in regard to taking charge of the violin department in such college; that he went to Chicago and made a contract for three years with the said college with the intention of permanently residing there with his family.

That the charges made in the public press against his character and his relations with Miss Kate Funck I know and believe to be utterly false in every respect; that the publication was a great surprise and mortification to me, and was made without my knowledge, and none of the rumors derogatory to my husband's good name ever emanated from me, and I am unable to state who made the charges or caused the same to be published, but, as I have said before, believe they were made in malice and envy by persons inimical to my husband, and who did it for some selfish purpose, and were actuated by a spirit to build up their own reputation by destroying my husband's, and as soon as the authors of these charges can be found they will have the privilege of proving what they have said before the proper tribunal.

The charges made that my husband defrayed the expenses of the said Kate Funck for completing her musical education in Europe are false in every respect, the fact being that she went to Europe in company with other members of her family, and that her expenses were paid by them, and that her first acquaintance with my husband was after her return, and the charge made that my husband treated his daughter by his first wife with heartless cruelty on account of Miss Kate Funck and turned her out of doors is also false in every particular; and I now ask the public and my husband's friends to suspend judgment in this matter derogatory to the character of my husband or Miss Kate Funck until they have made a thorough investigation of the facts in the case, and then I am satisfied that they will find the charges made against my husband and Miss Funck were false and untrue.

I desire only to say that my husband is doing all in his power to make a living for me and my family, and that he is now in the employ of the Chicago Musical College and that he will take his family to Chicago, where he shall hereafter reside.

HELENE DOROTHEA JACOBSON.



### The Worcester Festival.

THE annual festival of the Worcester County Musical Association has of late years come to be recognized as an event of importance, and the arrangements for that announced during the coming week indicate a determination on the part of its directors to fully maintain the interest in these yearly gatherings. The festival concerts begin with that announced for yesterday afternoon and end with the evening performance of Friday, the events of the eight programs being as follows:

First concert, Tuesday afternoon, September 21.—Symphony in C minor, Brahms; overture ("Faust"), Spohr, and miscellaneous selections by Mrs. Pyk, Mr. Baird and festival orchestra.

Second concert, Tuesday evening, September 21.—Bruch's "Arminius," Mrs. Cole, Messrs. Mockridge and Prehn, chorus, orchestra and organ.

Third concert, Wednesday afternoon, September 22.—Rubinstein's "Ocean Symphony" (first movement); Rubinstein's "Die Nixe"; "Muriel Moderne," written for the festival of 1886, and conducted by the composer, and miscellaneous selections by Mrs. Barton, Miss Edmunds, female chorus, orchestra and organ.

Fourth concert, Wednesday evening, September 22.—Gounod's "Redemption," a sacred trilogy. Mrs. Pyk, Miss Kehew, Miss Lennon, Messrs. Jordan, Baird and Powers, chorus, orchestra and organ.

Fifth concert, Thursday afternoon, September 23.—Rheinberger's "Toggenburg," Weber's overture ("Oberon"), Gounod's "Fantaisie," on Russian national hymn, for organ and orchestra (first time in America), and miscellaneous selections by Miss de Lussan, Miss Kehew, Miss Edmunds, Dr. Mandeville, Mr. Wilson, chorus, orchestra and organ.

Sixth concert, Thursday evening, September 23.—Beethoven's "Choral Fantaisie," Parkhurst's "Witches," overture (written for festival of 1886, and conducted by the composer), and miscellaneous selections by Miss Jennie Sargent, Miss Lennon, Messrs. Mockridge, Prehn, Baermann, the Orpheus Club, of Springfield, Mass. (60 male voices), chorus, orchestra and organ.

Seventh concert, Friday afternoon, September 24.—Beethoven's "Pastoral Symphony," Goldmark's overture, "Sakuntala," and miscellaneous selections by Miss Sargent, Mr. Powers and orchestra.

Eighth concert, Friday evening, September 24.—Handel's oratorio, "Judas Maccabæus," Mrs. Barton, Miss Kehew, Mrs. Cole, Messrs. Courtney, Martin and Wilson.

Michael Banner, the violinist, will play several solos during the festival.

### Latest from London "Figaro."

The prospectus of the Crystal Palace Saturday concerts, which will extend from October 16 to December 18 and from February 12 to April 16, is about to be issued. For thirty years past Mr. August Manns has most ably directed these concerts, winning for himself and his orchestra a fame which is world wide, and fulfilling a most important part in the musical education of this country. Until Mr. Manns, backed by the good-will and assistance of the Crystal Palace directors and management, led the way, orchestral concerts were the mere luxury of the rich. Nowadays, and for nearly thirty years past, amateurs armed with a guinea annual season ticket can, for a shilling a week, listen to symphony performances which, both as to the varied character of the schemes and as to excellence of performance, cannot be surpassed in any capital in Europe.

More than usual interest appears to be taken in the Leeds Festival next month. Every seat in the gallery has been secured for "Israel in Egypt" on the opening, and for Sullivan's "Golden Legend" on the concluding morning. There will have been about fifty-six rehearsals by the chorus before the festival commences.

The Belgian Government have a curious idea of the laws of copyright. Henceforward every military bandmaster in Belgium is to be allowed to "adapt" copyright operas or other works for public performance by his band. He need not ask permission, but will be allowed to rob other people's brains as a matter of military right. The composer may object in vain to this vulgarizing of his melodies, which may be effected in the clumsiest manner possible. The bandmaster is not allowed to use his precious arrangements except for military music; that is to say, he must not perform them at public concerts. In England these arrangements are made with the sanction of the composers and by competent persons. In Belgium any bandmaster may henceforward do the job.

It is reported, but the rumor lacks corroboration, that Mr. A. C. Mackenzie intends to remodel and, in fact, rewrite, his opera, "The Troubadour," for next season.

Mr. Mapleson's Italian opera troupe for his provincial tour will be headed by Misses Donadio, Nordica, Dotti and Fohstrom and Mr. Foli. It is said that "Lohengrin" will be attempted.

A telegram from Milan states that the rehearsals of Verdi's new opera, "Iago," commenced on Monday last at the Scala, where the work will positively be produced this winter.

On Friday Mr. Dixey took his farewell at the Gaiety, and on Saturday he sailed for the United States. There was to have been a farewell matinee on Thursday, but for some reason the matter went off, and, instead, somebody from the "Regency Club" presented the actor with a claret-jug. Whether Mr. Dixey and his management made any money by the Gaiety

season it is not for me to inquire. At any rate, they would certainly have made more if they had brought a better piece than "Adonis."

### Heinrich Hofmann.

HEINRICH CARL JOHANNES HOFMANN, an excellent likeness of whom adorns the front page of this week's MUSICAL COURIER, was born at Berlin on the 13th of January, 1842. He was a pupil of the Kullak Conservatory, where he studied composition under Grell, Dehn and Wuerst and became one of the most prominent of living musical authors. Genuine success he achieved with such orchestral works as the "Frithjof symphony" and the "Coronation" movement from his "Hungarian Suite." But also many of his works for the pianoforte are justly held in high esteem, notably those for four hands: "Italian Love Novel," "Love's Spring," "Trompeter von Säckingen" and others. Among his other important works are the three operas "Cartouche" (1869), "Armin" (1872) and "Annen von Tharau" (1873), which latter is frequently heard in Germany. He also wrote many choral works, songs, vocal duets, a cello concerto, two sextets, a piano quartet, a piano trio and many other works, all of which are elegantly written and of great tone-beauty, the invention in some of them, however, being somewhat effeminate.

### Heimendahl's Philharmonic Orchestra.

THE prospectus of the first season of Philharmonic Concerts in Baltimore, the first of which is to take place November 19, and all of them under the direction of Mr. W. Edward Heimendahl, has been received. Mr. Heimendahl has organized an orchestra of about fifty musicians, which should be encouraged and become permanent in Baltimore. Among the musical people on the honorary board of management we notice Mrs. and Mr. Otto Sutro, Mr. Ernst and Mr. William Knabe, Messrs. Sanders and Stayman and Mr. Asger Hamerik.

### Miss Cecil's Concert.

THE honor of opening the musical season belongs to Miss Sarah Cecil, a fair débutante, who gave a concert at Chickering Hall on last Monday night. A fashionable, good-sized and very enthusiastic audience greeted the young singer, who created an agreeable impression. She has a full, round and sonorous mezzo-soprano voice of alto timbre and when not nervous Miss Cecil uses it to fair advantage. In her first number, Mendelssohn's aria, "But the Lord is mindful of his own," from "Elijah," the lady, however, evidently was laboring under stage fright and the effect was one detrimental to her purity of intonation. This distressing fault disappeared in the lady's encore and later numbers, the selection of which consisted of Pergolesi's "Nina" and Roedel's "Faithful."

Miss Cecil's assistance on this occasion was varied and of unequal value. Mrs. Isidora Martinez sang well, as usual, her selection being a cavatina by Pacini and an aria from Verdi's "Aida," after both of which she was encored.

The Weber Male Quartet rendered several four-part songs by Adams, Van de Water and Molloy in a pretty and refined manner. They achieved success, especially in the nicely-shaded piano passages, but lacked power and virility wherever the interpretation required these qualities. They also enjoyed the honor of several encores.

The worst performances of the evening were those by Mr. Claude W. Madden, whose falsity of intonation on the violin was maddening through its persistency. He essayed De Beriot's "Scène de Ballet" and Wieniawski's "S. de Posen," both of which and his encores he butchered.

Mr. Adolf Glose, besides furnishing the accompaniments to all these performances in a satisfactory manner, rendered as his solo selections the Wagner-Liszt "Tannhäuser" March and Rubinstein's "Tarantelle," op. 6, after which latter he also was encored.

### The Stuttgart Conservatory.

THE Conservatory of Music, at Stuttgart, Germany, has just published an annual of the past season, from which we glean the following interesting statistics: The number of pupils at the present moment is 573—155 in the artist department and 418 amateurs. Of the artists 53 are from the kingdom of Wurtemberg, and 102 from different parts of the world; 40 from the United States, 41 from Great Britain, &c. The faculty numbers 36 male teachers (of whom 12 are professors) and 7 females. In the artist department 17 branches are taught; in the amateur department 5. During the winter months eleven soirées were given by the pupils in the conservatory hall before the assembled teachers, and eight public examination concerts, containing from eight to twenty-four program numbers, were held in the Liederhalle and in the church (for organ pupils). On these programs we find the names of twenty-two scholars from the United States. It would seem that this justly celebrated musical institute was never in a more flourishing condition than at present, and a glance at the list of teachers and the branches taught proves that the directors neglect no opportunity of establishing the reputation of the conservatory for solid, thorough work upon a secure basis. To meet the needs of American and English students a number of teachers have been engaged who give piano and composition lessons in the English language. The English classes in the latter branch are conducted by our countryman, Professor Goetschius, author of "The Material of Music Composition."

### FOREIGN NOTES.

....Minnie Palmer, the soubrette, has sailed from England to Australia.

....The season at Hamburg began September 1 with Halevy's "Jewess."

....The opera season at Hanover began on August 27 with "Tannhäuser."

....Mrs. Patti has received a warm letter of congratulation upon her marriage from Queen Marie Christina of Spain.

....The Grand Duke of Weimar has issued an order to leave Liszt's late residence intact, just as it was left by the master.

....The first production of Richard Wagner's "Walküre" in French will take place at the Theatre de la Monnaie, in Brussels, this winter.

....Carl Rosa announces that he has bought a new opera by Saint-Saëns, who will adapt his music specially for the artists of the Rosa company.

....Anton Rubinstein, who received under the McMahon government a cross as Knight of the Legion of Honor, has just been gazetted as an officer of the Legion.

....The cost of producing the festival plays at Bayreuth approximated \$75,000. The receipts exceeded the expenditures, but only by about \$500. The next festival plays will be given in 1888, and the "Meistersinger" will be added.

....The *Signale*, of Leipzig, announces that Mrs. L'Allemand has been sojourning for seven weeks at Norderney, and that she was to leave on August 28 for New York, to be here at the beginning of the season of the *Opera National*. That's good. Very good.

....German musical papers state that the Metropolitan Opera-House management pays Albert Niemann for his short season here between \$17,000 and \$18,000 and his costs of living here, in addition to free passage both ways. Excuse us; we do not believe this report.

...."John Huss" is the title of a new Italian opera, written by the Venetian composer, Angelo Tessaro, which is to be produced during the next carnival, either at La Scala in Milan, or La Fenice in Venice. It is said to be written very much after the manner of Wagner, and in some of the effects aims at being realistic.

....The representation of Gluck's "Armide" at the National Opera in Prague has been so successful that Mr. Angelo Neumann, the director, has resolved to perform a series of the master's most celebrated works, viz.: "Armide," "Iphigénie en Aulide," "Iphigénie en Tauride," and "Alceste." Strange to say, "Orphée" is not named in the prospectus.

....A new oratorio, entitled "Gethsemane," for which the music has been composed by Mr. Sydney Shaw, is likely to be performed in St. James's Hall, London, on the 26th of November. Mr. Shaw, who is perhaps the youngest of English composers, received his musical education at the Conservatorium of Leipzig, and is said to have given some promise of success in his art.

....The Royal School of Music in Munich has just issued its annual report. Of the 265 pupils that visited the school during the past session, 201 were from Bavaria. Of the 64 others, 25 came from other parts of Germany, 6 from Austria, 2 each from England and Greece, 3 from Switzerland, 1 each from Asia Minor, Italy and Sweden, 4 from Russia, and 19 from the United States. The Royal School of Music in Munich advertises before the sessions in THE MUSICAL COURIER.

....The *Journal de St. Petersburg* rectifies the reports which have been spread abroad respecting Rubinstein's recent series of historical pianoforte recitals by saying that the great virtuoso gave 105 of these concerts. This number includes 41 free recitals given to artists and students in various schools of music. The total gross receipts reached no less a sum than \$131,325, or an average of fully \$2,000 for each recital. Rubinstein gave large charitable donations in some of the capital cities which he visited.

....Some German newspapers announce that, in spite of Mr. Wagner's wishes, the local administrative authorities have decided that the next festival in Bayreuth is not to be held until 1888. One journal says that the expenses of the festival this year reached 300,000 marks (say £15,000), and that the receipts were only 1,000 marks in excess of that sum. On the other hand, the *Neue Zeitschrift für Musik* asserts that the resumption of the festival next year is already assured, and that 150,000 marks toward the expenses are now at the disposal of the directors of the National Theatre.

....The directors of the Paris Grand Opéra are actively engaged upon the mounting of Mr. Paladilhe's new opera, "Patrie" (founded upon Mr. Sardou's drama), Mrs. Krauss having entered upon a fresh engagement at that establishment for the purpose of creating one of the leading parts in the work. At the Opéra Comique Verdi's "Iago" is at length announced for performance during the approaching season. The production of Saint-Saëns's new opera, "Proserpine," and of Berlioz's "Benvenuto Cellini" is also contemplated at this house. At the Eden Theatre (now styled "Théâtre Lyrique"), Mr. Lamoureux, the zealous partisan of Wagner's opera-dramas, is preparing a series of representations of that master's works, which are anticipated with no little excitement in musical circles of the French capital,



although the ultimate success of such an undertaking can now scarcely be doubtful.

....Patti's manager cables all the way over from Europe that the diva keeps the American flag flying from the pinnacle of her Welsh castle at Craig-y-Nos. Patti's heart still beats warmly for American ducats.

....The fine Kurhaus at Scheveningen (Holland) was recently destroyed by fire and the members of the Berlin Philharmonic Society orchestra, who were furnishing the music at this fashionable watering-place, lost all their music and instruments.

....A lawsuit which has been pending for some time in Paris between Gerard & Co., of Paris, and Breitkopf & Härtel, of Leipzig, regarding the sale of Chopin's posthumous works, has been decided in favor of the Leipzig firm, Gerard & Co. having to pay costs.

....Mr. Weckerlin, the librarian of the Paris Conservatoire, has just discovered a complete copy of Jean François Lesueur's last opera, "Alexandre à Babylon." The work, though it had been engraved at the expense of the composer's widow, has never been either published or performed on any stage, and hitherto all trace of it appeared to be lost. Lesueur flourished during the régime of Napoleon I., whose favorite composer he was, and his works were held in high esteem even by Hector Berlioz. He died in 1837.

....The musical works of Frederick the Great, consisting of sonatas, concertos, &c., for the favorite instrument, not merely of the great king himself, but of last-century amateurs generally—viz., the flute—are to be published by the firm of Breitkopf & Härtel, of Leipzig. The compositions are said to be of no inconsiderable merit, betraying a distinct individuality, and showing that their elaboration had been looked upon by their author as something more than a mere pastime. The issue of this interesting edition has been promoted in connection with the present centenary of the death of the warrior king, man of letters and artist.

....John Liphot Hatton, a well-known English composer, died in London last Sunday. Mr. Hatton was born in Liverpool in 1809, received a little rudimentary instruction in music, but otherwise was self-taught. He settled in London in 1832, and soon became known as a composer. At the Drury Lane Theatre in 1844 he produced an operetta called "The Queen of the Thames," and the same year brought out "Pascal Bruno" in Vienna. In 1848 he visited the United States. Hatton was for some years director of music at the Princess's Theatre, London, under Charles Kean, and composed music for "Macbeth," "Sardanapalus," &c. He wrote upward of 150 songs, many of them very popular. He produced the sacred drama of "Hezekiah" at the Crystal Palace in 1877.

....The one hundred and third meeting of the Festival of the Three Choirs commenced at Gloucester, England, on September 7, and the program shows an unusual supply of new works, including an oratorio by Mr. Rockstro, "The Good Shepherd," to be conducted by the composer; a new cantata, "Andromeda," by C. H. Lloyd; a new dramatic overture by Miss Rosaline Ellicott, the bishop's daughter, of which report speaks most favorably; a new cantata, "Sleeping Beauty," by Cowen; and a new orchestral work by Dr. Hubert Parry. For the closing service a new "Magnificat" and "Nunc Dimittis" have been composed by Mr. Williams, the cathedral organist. Gounod's "Mors et Vita," Dvorak's "Stabat Mater," Mendelssohn's "Hymn of Praise," and of course the "Messiah," are the chief attractions. Mrs. Albani, Mrs. Patey, Miss Anna Williams, Miss Hilda Wilson, Mr. E. Lloyd, Mr. W. Winch, Mr. Watkin Mills and Mr. Santley were the chief vocalists. The concerts were led by Mr. Carrodus.

Sir Arthur Sullivan is one of the most conscientious of men, and this gave rise to one of his most popular songs. One night he dreamed that he was dining sumptuously at a strange restaurant. He woke up before he had a chance to settle the bill or tip the waiter. This preyed so upon his mind that he endeavored with might and main to revisit the place in another dream, and finally wrote "Let Me Dream Again."

### Musical Items.

—Mrs. Carrie Hun-King will sing in Dover, N. J., October 12.

—Mr. Ferdinand von Inten returned from Europe on last Saturday by steamer Eider.

—Some of the German daily papers have stated that Mr. Oswald Ottendorfer, editor of the *Staats-Zeitung*, is to marry Miss Lilli Lehmann, the report, however, is so obviously ridiculous that it hardly needs contradiction.

—The once famous singer, Adelina Speech, for whom Adelina Patti was named, died recently in Rome. She was in her day considered the rival of Malibran, but her extraordinary corpulency compelled her to withdraw from the stage at the age of twenty-four.

—Mr. Frank Van der Stucken arrived on the Bretagne from Havre on Sunday last. He was absent from this country about three months and has procured several novelties of great interest, which will be heard at his concerts. He was, of course, present at the Bayreuth performances.

—A Leipzig musical journal states that Liszt's posthumous pianoforte method, to which all pianists have been looking forward so eagerly, is not complete in the manuscript. Last autumn Liszt had considerable correspondence on the subject with his biographer, L. Ramann.

—A funny incident occurred at the Boston Park Theatre last Thursday night during the performance of the "Little Tycoon." During the change of scene in the second act the theatre is absolutely darkened, the lights being extinguished both on the stage and in the house. It was during this time that a lady in the orchestra, evidently of a timid or sensitive nature, lighted a wax taper, and so dispelled the surprise aimed at in the darkening of the theatre previous to the brilliant scene of the finale.

—An attractive musical entertainment took place last Thursday night at the F. G. Smith Bradbury piano warerooms, Broadway and Willoughby-ave., Brooklyn. The concert was under the direction of Mr. Emil Spoerl, one of the leading teachers of Brooklyn. An appreciative and refined audience listened with great delight to the excellent renderings by the following artists: Messrs. W. L. and T. J. Geissler and E. Spoerl played a trio for piano, violin and organ. A piano solo was given by Mr. Banchlen and a recitation by Miss Barnett. Professor Angehanti rendered the "Home, Sweet Home" variations by Thalberg; Miss A. Gilmer delighted with a "Bunch of Violets." Prof. D. Szabo, Miss Karcher, of Summer-ave., Miss Sadie Wier, P. Goodrich, the Misses Holt, Miss A. Bowen and Miss Brien gave solos and recitations of a pleasing character. The singing of Miss Hoyt, of the Randall opera troupe, evoked much admiration, as also the charming piano selections by Miss Adelaide Ternault. These concerts will be continued once a month through the fall and winter.

—A most enjoyable concert was given at the Germania Mannerchor Hall, Baltimore, last Saturday night, for the benefit of the Charleston sufferers. Despite the excessive heat, which kept a great many from attending, there was a good audience present, and they thoroughly enjoyed the musical treat. The participants were the Germania Mannerchor male chorus, Prof. L. Winter's orchestra, and the following soloists: Miss Minnie Roehm and Messrs. F. Gaul, J. Schaeffer, Theo. Borscheim, Rudolph Green, C. Zimmermann and J. H. Waehmann. The male chorus of the Germania sang, under Mr. Heilmendahl's direction, in splendid style, Rheinberger's "Morning in the Forest," "The Homestead," and "Ossian." Messrs. Gaul, Schaeffer, Borscheim and Green played string quartets; Miss Minnie Roehm sang the "Flower Girl," and with Messrs. Zimmermann and Waehmann sang a trio from "Attila," and duet by Messrs. Waehmann and Zimmermann was also excellently rendered. It is expected that the concert will realize about \$300 for the cause.

Wachtel, the tenor, who was originally a hackman, is said to have been the composer of "The Heart Bowed Down by Weight of Whoo."

### Recent Repertories.

#### BERLIN, ROYAL OPERA HOUSE.

Aug. 29.	"John of Lothringen"	Joncières.
30.	"Domino Noir"	Auber.
31.	"Fidelio"	Beethoven.
Sept. 1.	"Carmen"	Bizet.
2.	"La Juive"	Halévy.
3.	"Trompeter von Säckingen"	Nessler.
4.	"Undine"	Lortzing.

#### DRESDEN.

Aug. 30.	"Rheingold"	Wagner.
31.	"Die Walküre"	
Sept. 1.	"Siegfried"	
2.	"Die Götterdämmerung"	

#### FRANKFORT-ON-THE-MAIN.

Aug. 31.	"Undine"	Lortzing.
Sept. 1.	"Flying Dutchman"	Wagner.
2.	"L'Africaine"	Meyerbeer.
3.	"Trompeter von Säckingen"	Nessler.
4.	"Magic Flute"	Mozart.
5.	"Rienzi"	Wagner.

#### LEIPZIG.

Aug. 29.	"Magic Flute"	Mozart.
Sept. 1.	"Euryanthe"	Weber.
2.	"Freischütz"	Marschner.
3.	"Hans Heiling"	

#### MÜNCHEN.

Aug. 29.	"Die Götterdämmerung"	Wagner.
30.	"Aida"	
Sept. 1.	"Junker Heinz"	
2.	"Oberon"	

#### STUTTGART.

Aug. 31.	"Postillon de Lonjumeau"	Adair.
Sept. 1.	"Norma"	Bellini.
2.	"Die Walküre"	Wagner.
3.	"La Dame Blanche"	Boieldieu.
4.	"Don Giovanni"	Mozart.

#### VIENNA, IMPERIAL COURT OPERA.

Aug. 30.	"Hans Heiling"	Marschner.
31.	"Trompeter von Säckingen"	Nessler.
Sept. 1.	"Die Meistersinger"	Wagner.
2.	"Freischütz"	Weber.
3.	"Tannhäuser"	Wagner.
4.	"Aida"	Verdi.

A wealthy contractor once sold the Dey of Algiers a quantity of mule meat at roast-beef prices. Balfé, hearing of the incident, at once wrote "The 'Dey' is 'done.'"

J. L. Gilbert once went out gunning. He shot and shot, but either the birds were too short or he hit the spot which some bird had just left. He immediately wrote "Not a Sparrow falleth."

An eminent composer once went upon a clam-bake, and, eating too freely of the watermelon, just as the boat was returning up the Providence River, was attacked with such colic that he was bent double; and it took two men three days to untie the intricate knots he tied himself into. He afterward wrote "The 'Bend' in the River."

It is said that the amount spent for music at the various hotels at Atlantic City this season will reach \$25,000. The amount spent for the "airs" put on by the ladies at the same hotels during the season would make the sum expended for the other "airs" look insignificant.—*Norristown Herald*.

"Liszt was game to the last," says London *Truth*. "Barely a week before his death, while suffering from partial blindness and other disorders of the eye, he insisted upon attending the performance of 'Tristan.' Even on his road to Bayreuth, little more than a fortnight ago, he stopped at Luxembourg to visit his friend Munkacz, the painter, and he played at the Hôtel de Casino a fantasia of his own, and some of the 'Soirées de Vienne' of Franz Schubert. So far as Liszt the pianist was concerned, this was his Swan's Song."

NOT FAST ENOUGH.—At a social gathering on Austin-ave. Miss Esmeralda Longcoffin, a wretched performer, executed a solo on a piano. "Don't you think she plays that piece a little too fast?" asked Gus Smith of old Pennybunker. "No, she don't play it half fast enough," was the sarcastic reply.—*Texas Siftings*.

Grim visitor, who is a lady doctor—"I do not wish Mary Ann to have accomplishments, I want her to have science. She is now six, but she is well along in physiology. Mary Ann, say your bones."

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## CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
44 LAKESIDE BUILDING,  
CHICAGO, September 18, 1886.

A MIXED state of affairs is the way in which business may be described the past week, some houses reporting plenty of trade and others a very limited amount. Freeborn G. Smith and Wm. E. Wheelock are getting their new warerooms in condition for occupancy as rapidly as possible. Mr. F. G. Smith, Jr., is still here but soon goes for a trip through the Northwest. A letter from W. J. Dyer states that while East he purchased and shipped to his house in St. Paul the largest stock of pianos ever sent there; their sales for August were 33 1/2 per cent. larger than during the August of 1885. Mr. Dyer speaks in enthusiastic terms of the exposition now being held between St. Paul and Minneapolis, and says they give recitals every day on a Steinway grand.

Mr. R. C. Reed, for some years with Reed & Sons, this city, takes the position made vacant by the resignation of Mr. A. M. Wright from the house of Root & Sons. Mr. Wright takes the management of the Wheelock branch house here, as was stated in a previous issue.

Mr. Edwin S. Votey, the business manager and one of the partners of the Whitney Organ Company, of Detroit, was in the city on a brief visit to Mr. C. I. Sisson, their popular traveling salesman. Mr. Sisson has orders to sell no goods on this next trip, if he can avoid it, to enable the company to catch up with previous orders.

We wish to call the attention of the dealers throughout this section, and wherever the commercial arms of Chicago may reach, that we will be glad to take notice of any items of interest occurring within their range of notice, and shall also be glad to give them any information which they may wish for that is in our power. We know that with our connections in New York and Boston there can be no better medium to do so than THE MUSICAL COURIER. We have already received letters and inquiries from different sections, but in order that none may be too modest to write us, we make the above announcement.

The item in relation to reducing the width of the piano keyboard has drawn out many remarks of approval. If some enterprising manufacturer would just make a few, if only one-tenth less in width, we believe it would be appreciated by many, ladies in particular, who are now unable to reach a certain class of music, from a physical impossibility of reaching the chords.

Mr. E. V. Bartlett, one of the chief employees of the W. W. Kimball Company, is taking a much-needed rest. We speak knowingly when we say that Mr. Bartlett is

one of the pleasantest men to do business with we have met.

Mr. Camp, of Estey & Camp, has just returned from St. Louis. Some time ago he desired every piano that the Estey Company could turn out. We noticed them coming in pretty thick for a while, but by the looks of his Estey room now it is plain to be seen he has had none too many.

The exposition at St. Louis is said to be a large affair and, although recently opened, a good success. We notice that Gilmore's band, from New York, is engaged for the occasion. Mr. Camp informs us that some of the exhibits are said to have cost \$5,000, his own having cost \$1,000. He has also engaged the services of a prominent lady pianist of Chicago to play the Decker Brothers pianos during the continuance of the fair. The only other musical exhibit of note is Bollman & Son's and the handsome exhibit of the Baus piano by Ballmer & Weber.

Mr. E. S. Conway, of the W. W. Kimball Company, has just returned from Lincoln, Neb., where the company has now established another branch house. Today the employees of the organ factory will enjoy their annual picnic; everything will be done which will in reason add to the enjoyment of the occasion.

One week from next Thursday the Kimball Company give an entertainment in their music-hall. The performers will be prominent Scandinavian artists. Among them may be mentioned Mr. A. Hyllested, pianist, Mr. I. Lammers, baritone, Mrs. Petersen, soprano, formerly of the Swedish Ladies' Quartet. A male Swedish quartet will also take part.

Mr. George W. Lyon has not returned as yet, but was expected back to-day. The house has been doing an excellent business, quite a number of Steinway grands having been sold during the week.

The Sterling Company are constantly adding to their list of agents and have also put on some additional traveling salesmen. The last one is Mr. S. M. Steen, formerly with Root & Sons. Mr. Steen is said to be extremely popular with dealers throughout this section and, what is more to the point, a very successful salesman.

Nothing noteworthy in the way of musical matters has occurred lately; we noticed the return of Frederic Grant Gleason, and we hear that there is a likelihood of our losing M. L. Bartlett from Chicago. We are glad to note that Mr. Jacobsohn comes out with clean skirts and congratulate him on a happy termination to a most unpleasant episode.

We feel very much inclined to note the perfection of tone and action in a baby grand made by W. Knabe & Co., on exhibition in the exposition here, and also a small upright made by Behning & Son, which reflects lots of credit on the artistic taste of the latter house.

Dealers who visited Chicago during the past week are: H. Denison, Elgin, Ill.; Ackley Hubbard, Spencer, Ia.; H. F. Crim, Rochester, Ind.; Miss M. L. Edgerton, Neenah, Wis.; S. Gill, Kalamazoo, Mich.; D. J. Roberson, South Bend, Ind.; Edward Story, Washington, Ill.; W. A. Thoms, Batavia, Ill.; W. W. Simpson, Effingham, Ill.; A. H. S. Howes, of Howes & Adams, Bloomington, Ill.; Mr. Howes goes to Boston on the Odd Fellows' excursion and will visit his old home, Montpelier, Vt.; Mrs. C. B. Clark, Cedar Rapids, Ia.

## THE "ENGLISH" ARREST.

THE statement advanced by one of our esteemed contemporaries to the effect that Massachusetts courts will try Mr. English, now in jail on a charge of embezzling \$8,000 from the Guild Piano Company, of Boston, is correct. He will certainly never be tried in a New York or Texas court on this charge. But the argument that follows the statement and which claims that we have no right to investigate on our responsibility what the inside history of this Guild affair is, that argument, if carried a little further, would lead to the conclusion that newspapers and journals had no reason to exist. Neither are we trying Mr. English, for the simple reason that that is not within our province; that is the business of the Massachusetts courts. We are not trying anybody, but we are pursuing the legitimate profession of journalism, something which our esteemed contemporary never understood, and we are *pro bono publico*,

and especially for the good of the piano trade, getting down into the causes which produced the English arrest—the effect.

Innocent people never complain when an endeavor is made to get at the truth, for its exposition not only does not injure them, but, on the contrary, they welcome it. It is the rascals who fear the truth, and they are the ones who clamor and cry against the impudence of a newspaper investigating them. They want time. They get time; often time to serve the State, but before they get that they get time between arrest and trial, and when an enterprising newspaper, which is independent and fearless, steps in between the time of arrest and the time of trial, the rascals feel the goose-skin creeping down the back of their necks and their cerebral columns, and they begin to protest against the newspaper.

We never questioned the honesty of Mr. Fessenden, the trustee of the Guild Piano Company; nothing of the kind, and any attempt to impute this to us only needs this allusion to it to dispel the accusation. We know nothing whatever about Mr. Fessenden's action in these premises. He is from the very nature of affairs a party subsequent to the transactions we are engaged in unearthing, and should we seek his co-operation we no doubt could secure it.

Therefore our esteemed contemporary must not attempt to interfere with the progress of our investigations, for any such attempt in the future would prove as futile as this first effort did. Moreover, it seems that the persons interested in all these Guild affairs needed some kind of defense and they found it in the columns of our esteemed contemporary—the *American Art (?) Journal*. That paper is welcome to the position it has taken. Mr. Guild has not reached Boston. He was in New York on Saturday and in Buffalo yesterday. Mr. English is in jail.

## FROM CONSTANTINOPLE.

His Majesty the Sultan of Turkey Orders  
Two More Steinway Pianos.

SOME time ago we published a letter from Hakki Bey, Aide-de-Camp of his Majesty the Sultan of Turkey in which he ordered two pianos from Messrs. Steinway & Sons for use in the palace at Constantinople. It is known that the Sultan is a great lover of good music and is surrounded by eminent musicians, and that musicales constitute a great feature at the Palace at Constantinople. Only recently Wilhelmj gave a musicale there, at which the Sultan and court were present.

The Steinway pianos which were shipped to the Sultan proved so satisfactory that an order for two, which has just been received, will be read with pride by the people of this country.

(COPY OF ORDER.)

CONSTANTINOPLE, September 4, 1886.

Messrs. Steinway, New York:

GENTLEMEN—His Majesty was so pleased with the piano-fortes you made for him that he has again ordered two fancy upright pianos. These are to be made strong and highly tuned, but they need not be ornamented like the two last, his Majesty wanting fine but plain instruments, so you will please pay particular attention to the sound of these pianos. I hardly need recommend you to do your best to content his Majesty, for you see that your pains are not lost. Please lose no time in fulfilling his Majesty's orders, for he wants the pianos as soon as possible, and let me know when we may expect them. They are to cost from £300 to £350 each; the payment to be made as for the former pianos.

Yours truly,

HAKKI BEY, Aide-de-Camp.

—The *Evening Post* of Saturday said: Messrs. Sohmer & Co. have begun the erection of a large piano factory, 235x100 feet, on a part of the Stevens estate, fronting the East River, at Sunswick-ter., Astoria. It will cost in the neighborhood of \$150,000, and will employ about three hundred men.

—Mr. George W. Lyon left for Chicago Saturday P. M. He bought a large line of Steinway pianos, personally selecting over sixteen Steinway & Sons' grands for various customers and stock. Among the uprights were a number of cabinet grands in fancy woods, Chicago being a splendid market for the higher grade of pianos.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

**NEW ENGLAND PIANOS.**

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES  
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**STERLING PIANOS**

AND ORGANS,

— MANUFACTURED BY —

THE STERLING COMPANY,

C. A. STERLING, President. R. W. BLAKE, Secretary and General Manager.

PIANOS MADE ON STRICTLY RELIABLE PRINCIPLES.

Material and workmanship first-class throughout. In beauty of design and finish unsurpassed.

WE ASK DEALERS THROUGHOUT THE COUNTRY TO  
CORRESPOND FOR PRICES.

Western Office and Warerooms:

179 and 181 WABASH AVENUE, CHICAGO, ILL.

FACTORIES—DERBY, CONN.

THE STERLING COMPANY.

**THE WILCOX & WHITE ORGANS**

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

**AGENTS**

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

**DECKER & SON,**  
*Grand, Square and Upright Piano-Fortes,*

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

**THE PUBLIC**

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

**FISCHER**  
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**PIANOS**

RENOWNED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**

GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREHOUSES: —

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



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NOW IN USE.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

ISAAC I. COLE & SON,

Manufacturers of and Dealers in

**VENEERS,**

And Importers of

*FANCY WOODS,*

425 and 427 East Eighth St., East River,

NEW YORK.

KRAKAUER

BROS.,

MANUFACTURERS OF FINE GRADE

**Upright Pianos**

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.





THE above cut represents the building on the corner of Tremont and Boylston streets, Boston, in which the large and handsome warerooms of the Boston branch of the firm of M. Steinert & Sons are located. There is much to be said about the extensive business of the Steinert firm, a business that has grown more rapidly than any other retail piano business in the whole country. There is not a firm of dealers in the United States that sells as many high-grade pianos as the Steinert house.

M. Steinert & Sons consists of M. Steinert, the founder of the business, and seven sons. This is in itself a remarkably lucky coincident and one of which M. Steinert took advantage, for he had all of his sons educated in music and the younger ones are still occupied in studying the art. He predestined them all for the vocations they are now filling by adding to a musical education a training as piano salesmen, for which they readily adapted themselves. As they gradually developed M. Steinert began to branch out. The original house is the New Haven business. Small branch houses were opened in Bridgeport and Danbury, all under the management of the New Haven house. The first extensive branch establishment, however, was the Providence house and then the Boston house, of which the above sketch is a true one.

These three large piano establishments, New Haven, Providence and Boston, carry a stock of 400 to 500 new high-grade pianos and all three of them are directly controlled and operated by M. Steinert and his sons. The pianos they sell are the Steinway, the Gabler, the Haines and the Weber and two foreign pianos—the Bechstein and the Weidenslauffer. Of all these various kinds of pianos large stocks are kept constantly on hand. The warerooms are all large and handsome, especially the Boston rooms, and I am quite sure that M. Steinert & Sons do the largest retail piano business in the city of Boston, both in number of pianos sold and in the total amounts of receipts, as a matter of course. Considering the fact that it is only four or five years ago that the Boston house was established, this is a great showing.

Haines Brothers will ship considerably more than one hundred pianos to out-of-town dealers this month, and with those which will be sent to the retail warerooms, now under the management of N. J. Haines, Jr., the grand total will make September one of the best months thus far this year with that firm. The arrangement which existed between N. J. Haines, Jr., and Mr. J. Nunnemacher ceased some time ago, and Mr. Nunnemacher took some of Haines Brothers' pianos as his share and removed the same to Pattison's piano-rooms on Union-sq. They were advertised from that address in a peculiar manner and at low figures, but without interrupting the Haines retail trade, as it seemed at least irregular, and retail customers are always diffident when new pianos are offered for sale anywhere else but from the regular places of business. I believe that

Haines Brothers would have purchased these pianos from Nunnemacher, but some of them were store-worn and neglected and it did not seem judicious to repurchase them. So it seems to me. The business of Haines Brothers will be enlarged as soon as they can get possession of their second factory on the opposite side of Twenty-first-st. The building is temporarily leased, but will be ready for re-occupation in several months. The two buildings constitute a splendid property.

Weber has secured space at the American Exhibition which will take place next year in London. I would be very much astonished if our American piano manufacturers would neglect this opportunity to display their instruments before a procession of over ten million human beings, and show the people from all the colonies and from all parts of the world what the American piano is. It constitutes an immense advertisement in this country to exhibit in London at this exhibition, and Weber seems to know this.

I am glad to notice that THE MUSICAL COURIER has been the means of inducing Willis & Co., of Montreal, to give up the Kenmare piano. No uninitiated purchaser knew what the Kenmare piano was, and Willis & Co. could never have made any permanent success with such a piano. The firm now represents an instrument more worthy of its position in Canada. I refer to the Baus piano, manufactured by Augustus Baus & Co., from whom Willis & Co. have received the agency for Montreal and a large adjoining territory. I predict that the Montreal house will sell a large quantity of Baus pianos. The Baus piano is one of the most desirable pianos now in the market. Built substantially and possessing all the requisites of a first-class piano, the Baus is one of the pianos that dealers can handle with satisfaction and with profit.

New England organs have been shipped in large quantities for export during the past few weeks, as the company has made several excellent foreign transactions lately. Mr. George T. McLaughlin, the proprietor of the New England Organ Company, is a merchant and manufacturer who casts his eyes in all directions where business can be a possibility, and it is therefore not surprising that he has been the organ man who saw how a large foreign shipment could as easily be made as those for the home market. The coming season will be one of the best in the history of the New England Organ Company. The factory is running on full time and will continue, the orders now in alone keeping it busy for the whole of this month.

The following inquiry comes from Rondout, N. Y.:  
RONDOUT, N. Y., September 14, 1886.

Editors Musical Courier:

Inclosed please find a letter from Daniel F. Beatty; he is flooding the country with them. Has he started manufacturing again, or what kind of business is he doing?

Yours truly,

CHAS. A. QUANT.

Daniel F. Beatty is not engaged in manufacturing

either organs or pianos. The kind of business he is doing is to receive money in advance for pianos and organs and then to purchase instruments which he has stenciled "Daniel F. Beatty." Whether he ships immediately or not I cannot as yet state. THE MUSICAL COURIER will hear of his transactions as soon as they become extensive, if they ever will in the future.

\*\*\*\*

I am requested to answer whether or not the Gem Piano and Organ Company, Washington, N. J., manufactures pianos. It does not manufacture pianos, but buys the cheapest instruments in the New York market and stencils them. I do not believe it even manufactures organs. Concerns of that kind generally handle the trashiest kind of boxes, which are called pianos or organs simply because they look like pianos or organs. These have no musical value and the money spent for them is absolutely thrown away.

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Here is a letter from Texas which is worth reproducing:

McKINNEY, Tex., September 10, 1886.

Editors Musical Courier:

I wish to ask you the rating on the inclosed-named pianos, taking 100 as a basis:

Steinway & Sons.	Sohmer.
Chickering & Sons.	Emerson.
Decker Brothers.	Ivers & Pond.
A. Weber.	Wheelock.
Knabe.	J. & C. Fischer.
Hallett & Davis.	Geo. Steck & Sons.
Henry F. Miller.	Marshall & Smith.
Hazleton Brothers.	Mathushek.
J. P. Hale & Co.	Haines Brothers.
Behning.	Decker & Sons.
Hardman.	Chase & Son.
Behr, Brothers & Co.	New England.

Yours, E. E. TAYLOR.

The list is exactly as above. I must most respectfully decline. There are many reasons which induce me to decline. The fun would be too great, even for me.

### Fox, Facts and Figures.

MR. O. L. FOX, of the Chicago *Indicator*, misses no opportunity to print slurs against THE MUSICAL COURIER. The last slur is to the effect that we burden our columns with rumors. Well, here are some facts and figures:

#### CHattel Mortgages.

Aug. 20. The Indicator Company, to W. N. Alley, on Office Furniture..... \$175  
Sept. 9. O. L. Fox, to W. N. Alley, on Furniture and Steinway Piano, No. 27,519, at 70 Laffin-st.. \$397

We would not have alluded or called attention to this matter had not Fox made a most disgusting statement in his issue of September 11, reflecting against music-trade journalism in general. His remarks against THE MUSICAL COURIER did not affect us, but when he denounced the very profession in which he claims membership and seeks to dishonor the class journalism in which he attempted to make a living, patience with us ceased to be a virtue.

No doubt Fox is disgusted with music trade journalism, as the facts above indicate, if his *Indicator* does not.

### Conover Brothers' Factory.

THE building leased by Conover Brothers for a new piano factory is located on the southeast corner of Ninth-ave. and Fourteenth-st., accessible from all sections of the city, opposite an elevated railroad station and where four lines of surface roads intersect. It is a large, commodious brick factory building, just completed, and will make an excellent piano factory, with a capacity of from fifteen to twenty-five pianos per week.

While we are about it we may as well say a few words in reference to the Conover upright piano. A gentleman, the head of a large Western and Southern piano house, called at our office one day last week, and in speaking of a new piano he had decided to handle, said: "I have just ordered one dozen pianos made by a house here, and they are the kind of instruments I have been seeking for a long time. The pianos are the Conover pianos." "Excellent, thorough pianos," we replied; "in some respects remarkable." "Why," said he, "I want just such a free, live tone. The piano sounds vigorous, healthy, and yet sympathetic. As soon as I had touched it I knew I had found my piano; the piano I can sell." And that is true. The Conover pianos will in the future be pushed with energy; and when they become better known and made in such quantities as has now been decided upon, their merits will attract more than ordinary attention among the better class of dealers who are enabled to exercise judgment in the selection of a piano. For the Conover piano is an instrument which is essentially musical and artistic, and as such there can be no doubt of its future and the rank it will occupy among the first-class pianos made in this country.



## The Tuning Question.

193 GLENWOOD AVENUE,  
BUFFALO, N. Y., September 23, 1886.

Editors Musical Courier:

GENTLEMEN—I have just read with considerable interest and some amusement the article in your issue of the 8th inst. about "Some Disgruntled Piano-Tuners." Let me say in the beginning that, far from wishing to join the band of protesting tuners, I think any institution that will help in supplying the country with reliable workmen should be hailed with joy by manufacturers, tuners, dealers, owners of pianos alike.

The rather long communication from the New England Conservatory reads a good deal like the prospectuses of our business colleges, where so much stress is laid on "actual business practice," but with hardly as much practical common sense. Why anyone learning to tune and repair a piano should first go through a course of "free concerts, lectures, exercises in sight singing, chorus singing, &c.," is not by any means obvious; it is proverbial that some, nay, I would say most, of our best tuners are but indifferent players on the piano, and to expect of them to be able to sing at sight or take part in a chorus as a proof of their ability to tune is simply ridiculous. On the same principle, in order that the theoretical basis of each step is thoroughly mastered, to quote again, I suppose the poor student must go through a long course of mathematics in order to understand the mystery of harmonic ratio while he is laying his temperament. Is there one tuner in a hundred who can explain the theory of equal temperament? No. The insertion of the communication from Mr. Kimball, of the Hallet & Davis Company, to them saying, "We have applications for two tuners, in fact we are rarely without one or two orders for such men, and if you at any time know of any one wanting a position of that kind, that you would recommend, if you will let us know you will confer a favor, &c.," was hardly judicious, following as it does closely after the statement that at a stated point in the course the student begins regular work in the piano factory of the Hallet & Davis Company, where he devotes from two to four hours daily. The inference is either that the conservatory have had no students at the above-named factory or that Mr. Kimball has been unable to find any of them fit to fill his numerous orders.

The few sensible remarks which you, Messrs. Editors, appended bear a marked contrast to the article I have felt called upon to criticize, and from my sixteen years' experience I think everyone interested in the piano trade will indorse them. If, however, I am not encroaching too much on your space, I should like to say a few words for the poor tuner.

Notwithstanding the fact that all manufacturers insist in their catalogues on the necessity of having pianos properly and regularly tuned, it is nevertheless true that a large proportion of people, either from ignorance or false economy, neglect their instruments. The dealers are not entirely without blame in this respect, for although they agree when selling a piano to keep it in order—say, for a year—if the purchaser forgets to remind them they invariably forget also. Now, the first year after a piano gets daily use is the most important time of its existence. It leaves the even temperature of the factory and wareroom to be placed in a house under the most varying circumstances of temperature, humidity and usage. Nevertheless, if it is properly attended to three or four times in this period, and if it is a good instrument, there is no difficulty in giving satisfaction with a reasonable expenditure of time on the part of the tuner. But if this is not done, the manufacturer or tuner gets the blame, or the latter has to devote time to the work for which frequently

he receives no pay; and if the tuner reminds either dealer or purchaser of these facts he is, of course, "speaking for his own interest."

The experience had with pianos more or less worn out is even still more trying. Take an example in point: A man is sent for to tune a piano; he goes, perhaps, some distance and on arriving there finds that some repairs are also necessary and must be done before he can tune it; no one is there to whom he can explain the matter and as he does not want to waste his time he decides to do what is necessary and does the whole job conscientiously, the repairing taking twice as long as the tuning. He sends in his bill for all and is told that no repairs were ordered and all explanations are either not understood or totally disregarded and the poor tuner gets one-third of his account or nothing. The next time that tuner comes across a similar case he will either be content to have his journey for nothing, involving a loss of time, or he will slight his work so as not to take up any extra time, and if he has not much work the chances are he will do the latter. One would expect that people would know more about their instruments, but such is frequently not the case. To give you some idea of the blissful ignorance of some people in regard to their pianos, a lady once made the remark to me, "I don't know how it is, but my piano always looks larger after it has been tuned." Instances of the above kind can be multiplied *ad infinitum* and while I would applaud the public when administering the lash to all frauds in the fraternity, let the lash occasionally return on their own shoulders to punish them either for their ignorance, their unreasonableness or cupidity.

Yours truly,

H. G. A. SMITH.

## Important Interviews.

LAST Saturday was a busy day at the office of W. A. Kimberly, the New York representative of Mr. T. F. Scanlan, the Boston piano manufacturer. We met at his office at one time Mr. George W. Lyon, of Chicago; Mr. Rufus W. Blake, of the Sterling Company; Mr. Thomas F. Scanlan and Mr. E. H. McEwen. Some of these gentlemen we had not met for several years.

In speaking of the approaching fall trade Mr. Lyon expressed the opinion that to all appearances it would show a remarkable total of sales and that high-grade instruments would be sold this fall in larger quantities than ever before.

Mr. Rufus W. Blake did not hesitate to say that the cutting of prices was a constant and serious menace to legitimate trade; that many of the special inducements given to dealers were so great that competition became at times impossible, but that the fall trade, in his opinion, would be excellent. The Sterling piano is giving thorough satisfaction and has already made a reputation for itself simply on its merits.

Mr. Thomas F. Scanlan stated that, as to all appearances, a healthy and steady fall trade would take place, in which those dealers would receive the greatest encouragement who were most prompt in their business transactions, while those firms which have been taking advantage of the manufacturer during the quiet times would not be taken much into consideration should the factories run short of stock.

Mr. E. H. McEwen was of the opinion that there would be not only a large retail trade done this season, but that many small dealers whose stocks had been permitted to run down would be compelled now to replenish. He had already noticed this during the past week in the transactions of the McEwen Company, which was preparing to meet the contingency. The company had ordered a

regular shipment of a certain number of Sterling and other pianos during the coming months, which would enable them to know just how many pianos they can furnish the dealers and customers. Their stock was never in better condition and their business connections were now more important and the ramifications more extensive than ever before in the history of the McEwen house. They were also ready to accommodate the better class of dealers and give them every opportunity to push the line of pianos and organs represented by the McEwen Company.

Mr. W. A. Kimberly was of the opinion that the fall trade is already upon us and showed his order-book to prove how many pianos had been ordered through his office alone during this month. The number was so large as to prove the correctness of Mr. Kimberly's statement.

Altogether the interviews proved conclusively that we are on the eve of a large fall trade.

## The Music-Stool.

BY MARGARET VANDEGRIFT.

A weary old man with a puzzled face  
Went wandering up the market place,  
And he muttered, "I won't be made a fool,"  
And tightly he grasped a music-stool.

He entered a stately furniture store.  
And he set the music-stool down on the floor,  
And he said to the clerk, "You may think you're funny,  
But here's this cheat and I want my money."

"What's the matter, my friend?" asked the gracious clerk;  
"Is anything wrong? Can't you make it work?"  
Said the ancient customer: "What did you say?  
I did not buy it to work, but to play."

"It was ticketed plain—why, any fool  
Could have read the ticket, 'A music stool,'  
And I bought it yesterday afternoon,  
For we're all of us fond of a right good tune."

"I took it home careful, as you may see,  
And they all were pleased as they could be;  
And I thought there was nothing at all to learn,  
So I set it up and I gave it a turn."

"And I tell you, sir, that, upon my word,  
A squeak like a mouse's was all we heard!  
The missus, she looked a little vexed,  
But she says, quite pleasant, 'Let me try next.'"

"Well, to cut it short, we all of us tried—  
There's six of the children—and some of 'em cried;  
We worked all the rest of the afternoon,  
But I'm blest if it gave us the ghost of a tune!"

"And I tell you it's no more a music-stool  
Than the old woman's wash-bench. I'm perfectly cool,  
But you needn't talk none of your butter and honey;  
Here it is, I say, and I want my money!"

Said the clerk, with much gravity, "Let me explain."  
"No, sir! you'll please give me my money again!  
I haven't a doubt you can talk like a book,  
But I am not so verdant, my friend, as I look!"

—Century Magazine.

# RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

MANUFACTURER OF

## Grand Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

### CONCERT and PARLOR GRANDS,

Preferred and praised by the artists for  
TONE AND TOUCH.

Artistic Cases in any Style to order, with  
strict correctness guaranteed.

Pianos Varnished for the United States.

—COLOGNE, Unter Goldschmied 38.—



GRAND CONCERT UPRIGHT, GERMAN RENAISSANCE.



INTERIOR OF PARLOR GRAND.



### The Trade.

—H. M. Brainard, of Cleveland, left last night for home.

—Samuel Hazelton, of Hazelton Brothers, is back from his Western tour.

—The Wilcox & White organ received first prize at the Connecticut State Fair.

—Mr. J. N. Merrill, of the Smith American Organ Company, was here yesterday.

—W. J. Bell, of the Bell Organ Company, Guelph, Can., sailed for Liverpool on the Servia last Saturday.

—Mr. Gildemeester, of Chickering & Sons, left for Rochester on Sunday evening and is expected back this morning.

—During the week ending September 14 there was not one patent on any kind of musical instrument issued by the government.

—Two workmen were killed on September 14 by an explosion in the Zylonite Works, in North Adams, Mass. The building was demolished.

—A musical composer writes: "Have you noticed my 'March for the Piano'?" We have not. When we observe anyone march for the piano we invariably march in another direction.—*Texas Siftings.*

—Billings & Co. are again at work turning out pianos. The firm has an office at No. 2 West Fourteenth-st., where the "Patti" piano, which they manufacture, can be seen. It is the old trade-mark of Billings & Co.

—Miss Lulu Hurst, the Georgia wonder, who created quite a sensation in New York and other cities, about two years ago, by her supernatural feats of strength and who afterward purchased a Christie piano, is developing phenomenal powers as a pianist and will soon make her appearance in concert. She will use the Christie upright piano.

—E. L. C. V. desires (1) a recipe for a furniture (walnut and ebonized) polish, not varnish. A. Mix thoroughly olive oil one pound, refined oil of amber one pound, and tincture of henna one ounce. Keep the mixture in a well-stoppered glass bottle. Apply with a tuft of raw cotton and rub dry with a cotton rag. 2. What can be used to clean fly specks from lacquered brass work (chandeliers) without injury to the lustre? A. Old ale is a good thing to wash any gilding with, as it acts at once on the fly dirt. Apply it with a soft rag.—*Scientific American.*

**WANTED**—By a young man, who is a competent tuner and retail salesman, formerly with Chickering & Sons, a position with a firm of piano manufacturers. References first class. Address C. C. C., care of MUSICAL COURIER, 25 Fourteenth-st.

—Freeborn G. Smith has just returned from a visit to Washington, D. C., where he spent a few days in superintending the erection of his new building on Pennsylvania-ave. He says the work is progressing satisfactorily, and when the building is completed it will make one of the finest piano warehouses outside of New York. The prospect for fall trade in that city is excellent.

—A Savannah paper says:

Mr. W. T. Moody, recently with the Ludden & Bates Music House, has gone to Melrose, Fla., and in a few days will open a general store there. Mr. Moody has many friends in Savannah, who wish him every success in his new home.

Mr. Lummis, the chief bookkeeper and cashier, has left for New York. Mr. E. P. Hopkins, now with the house, will leave on the 28th inst. Mr. Moerlein, the chief polisher, is looking for a place.

—White, Smith & Co., of Boston, have leased the premises No. 33 Union-sq., under the warerooms of Decker Brothers, and will soon open a branch publishing house. The firm has been trying to get into the west side of Union-sq. for some time and has at last succeeded.

—The Turn Society, of Dolgeville, consisting of workmen employed in the Dolge factories, recently considered the proposition of the General Turn Convention making eight hours a normal working day and unanimously voted against the proposition.

—The Behning piano received the first premium at the Kansas City fair. The premium was given for both uprights and grands. Reinhard Kochmann is now traveling through New York in the interests of the Behning piano.

—We understand that the firm of Schiedmayer & Söhne, piano manufacturers, Stuttgart, Germany, have a representative in this country who is empowered to appoint agents for the sale of that piano.

—J. M. Smyth, of Chicago, is no longer the agent of the Gabler piano. Mr. Wiegand, with Ernst Gabler & Brother, is now West and will stop in Chicago.

—Jack Haynes has not been with Augustus Baus & Co. since September 1. Mr. Baus will attend to the more important agents of the Baus piano personally in the future.

—The new Sohmer catalogue is out and has many new features embodied in it. That enterprising firm is always in the van with novel and practical ideas.

—E. D. Buckingham, of Utica, was in town on Monday and ordered six Pease uprights. He will exhibit the Pease pianos at the State fair in Utica.

**WANTED**—By a piano-manufacturing house in its retail wareroom, a good correspondent and assistant bookkeeper, one conversant with the piano trade. Address, with references, MUSICAL COURIER, 25 East Fourteenth-st., New York.

—Mr. Fred. Stieff, of the piano firm of Charles M. Stieff, Baltimore, has so far recovered from his recent severe illness as to attend actively to his business.

—Our Mr. Otto Floersheim, returning from Bayreuth, did not fail to indulge in his usual flying trip to Barmen to see his old friends the Ibachs and Karl F. Witte. He had a good look at the new factory at Schwelm, now in complete running order, with its 158,000 square feet of area, its three elevators, electric light and little railroads along each of the five floors, with its immense stores of lumber and its exhaustor, in fact, one of the largest and decidedly among the best organized factories of the Continent, and then followed a pleasant drive through the sunny valleys. He did not see the great Emil Sauer, who was summering with an Italian friend on the shores of Lago Maggiore, nor did he find Walter Ibach at home, but Rud. Ibach Sohn and Witte were there, and also their genial London representative, who sells about 700 of their pianos a year and still finds time to be present.

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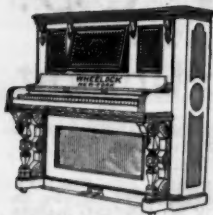
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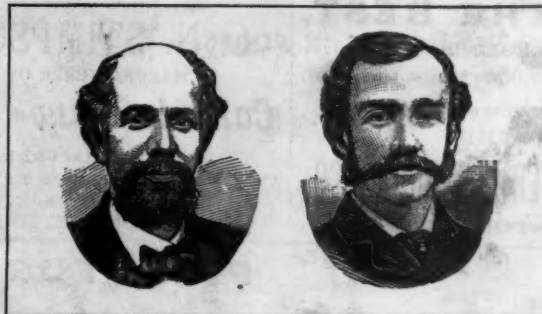
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N. Y., 4; Fifth Avenue Pres.  
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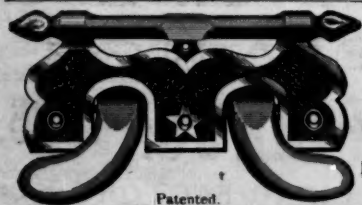
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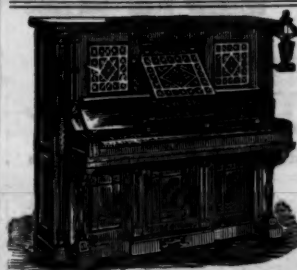


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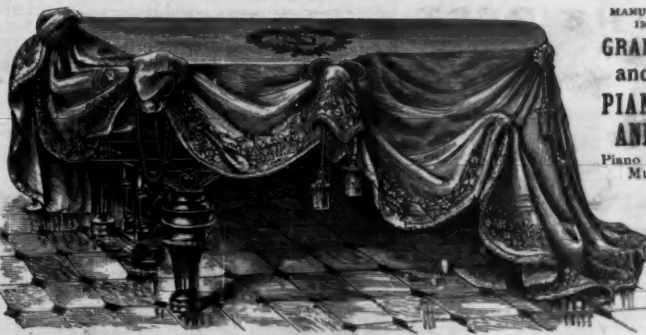
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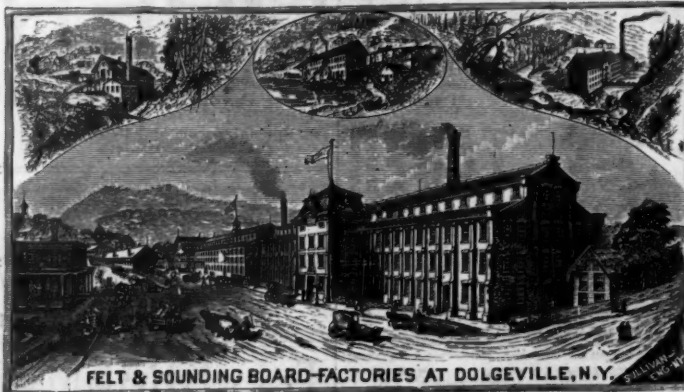


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